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Art practice, critical thinking and the politics of creativity.

“Art is the highest form of hope. It is capable of making space for relationships in the place of individualism and loneliness. It is a catalyst of social cohesion and community and perhaps the last bastion of freedom and social criticism.” It is in this way that the German artist Gerhard Richter states that the implicit political meaning in every process of artistic creation lies in establishing a place where the individual and personal enter into a relationship with the other. Adopting this position as a starting point this article proposes a reflection on creativity as a critical practice. In the case of artistic activity, creativity takes place by proposing and implementing something new and “different” that immediately rejects what has been before and what already exists. The artist/maker with their own inventions and vision of the world gives us ways to reject the status quo, the dominant paradigm and social conformism that sometimes in their most rigid forms have seen - not by chance - the artist as a spectre of supposed social danger.

The article avails of the theory of the psychiatrist Massimo Fagioli, that states that creativity begins at birth with the creation of an internal image, through disappearance-phantasy; inextricably tied to a reaction against the aggression of the non-human world and that this process is a fundamental pre-requisite of being.